

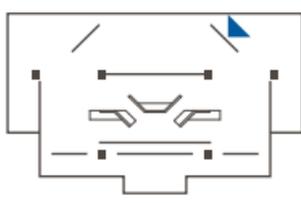
# Becoming Icon

متحف  
سرسوق



Sursock  
Museum

[www.sursock.museum](http://www.sursock.museum)



## ICON

A form produced by a faithful representation that, through repetition, becomes a symbol. It stands in for all other representations – whether by virtue of its seriality or universality. Instantly recognizable, it becomes a key point of reference within a given culture.

### Note to Visitors

Every museum or collection holds a few enduring nuclei – necessary presences. The rest – orbiting satellites – may evolve, question, confront, or illuminate. No image exists in isolation. To connect images is to embed them in an intertextual field – a dense, layered fabric of echoes, allusions, and deviations. Each work carries within it a network of ties to others – past or yet to come – in a complex interplay of affinity and tension, recognition and rupture. It is within this constellation – between stillness and motion – that this exhibition takes shape.

### What do we expect from a work of art?

That it carries indexical signs – tangible traces tied directly to the material world.

That it becomes a subject of identification or belonging.

That it is startling and offers a glimpse of another reality.

That it marks the shift of vision from which contemplation emerges.

Facing the artwork: the viewer's perception and intellect. There is no artwork without the gaze that confronts or marvels at it. Whether institutionalized – through prizes, juried salons, and critical reviews – or rooted in more intimate spheres, reception takes no detours.

Since opening to the public in 1961, the Sursock Museum has been a central protagonist of the “art worlds” across the Lebanese and Arab scenes. Alongside it: artist studios, venues (the UNESCO Palace, the Lebanese Cenacle, the American University of Beirut, the Arab Cultural Club), associations (Lebanese Association of Artists, Painters and Sculptors; Société des Artistes Peintres et Sculpteurs), galleries (Galerie One, Dar al-Fan), and artist cafés (The Horseshoe, Café La Palette), all served as spaces of experimentation and expression – drawing alliances or forging isolation. Movements between these nodes are well documented. This study affirms that separating artistic trajectories from the spaces that shaped them proves counterproductive.

The authority of recognition – whether conferred by art professionals or the public – has elevated certain works to the status of icons. The process of iconization often follows a pivotal moment in an artist's life: scandal, vandalism, rejection, symbolic or physical death. Here, the icon is understood as an image that circulates and is collectively recognized – whether by society at large or by a community – and that continues to resonate beyond the artist's lifetime, geographic setting, or historical moment.

Through the lens of iconicity, this exhibition pauses on works selected for their latent potential. A work is not born an icon. Its passage – symbolic, physical, or spiritual – marks the path toward recognition, whether of historical weight, intentional memory, utility, or artistic merit<sup>1</sup>.

<sup>1</sup> Alois Riegl, *Le culte moderne des monuments*, éditions Allia, Paris, 2016, 2021. For more on the concept of the icon, see: Marie-José Mondzain, *Image, icône, économie. Les sources byzantines de l'imaginaire contemporain*, Le Seuil, Paris, 1996; and the ideas of Bruno Latour, *Sur le culte moderne des dieux faitiches* followed by *Iconoclash*, éditions La Découverte, Paris, 2009.

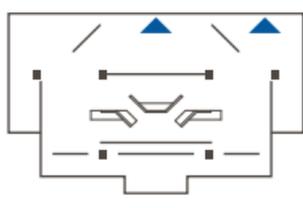
Cover image

**Paul Guiragossian**

Untitled [Consolation] (detail), 1970

Oil on Canvas, 101 × 72,5 cm

Acquired by the museum in 2012



## FORM

A sign, material object, or image that reveals, represents, or embodies something recognized by initiates or a particular human group. A form is an element whose concrete qualities refer analogically to an abstract meaning.

## SYMBOL

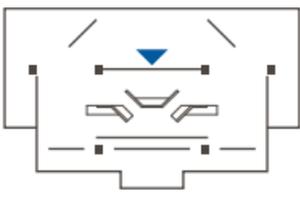
A set of distinctive features that allow a concrete or abstract reality to be recognized. A form may be defined by its appearance, structure, lines and contours, surface, nature, or color.

Works do not emerge from a void. They echo multiple histories, entangled affiliations, and inherited forms – translated, reinterpreted, and transformed. Arab modernity, in this light, is not mimicry but a sovereign act of synthesis: a way of inhabiting the world without disavowal, affirming presence while embracing surrounding realities. To view Lebanese or Arab art solely through the lens of Western modern painting is to overlook the plurality that defines it. The work of figures such as Chafic Abboud and Janine Rubeiz reminds us that all creation is rooted in a polyphonic history. Born in 1926 and shaped by the ideals of the *Nahda*, Abboud carried within him the influence of the *École de Paris*, but also the tradition of itinerant storytellers (*hakawati*), Arabic manuscripts, the Greek Orthodox icons of his native village, and Islamic calligraphy. He embodied a capacious vision – allowing lyrical abstraction to coexist with the memory of Arab figuration. This is most evident in his reinvention of al-Harîrî's *Maqâmât*, through a visual language uniquely his own. Janine Rubeiz, a visionary and feminist figure, championed a culture that transcended social divides. She affirmed Lebanon's place within Arab culture while grounding it in the intellectual legacy of Western civilization. As Etel Adnan writes, Rubeiz "saw herself as an heir of Byzantium – but of a Byzantium that, we must not forget, entered into dialogue with early Islam and helped shape a shared civilization."<sup>2</sup>

The history of the Sursock Museum itself bears witness to this fertile tension. In 1969, the exhibition *Melkite Icons* marked a milestone, spotlighting a local icon-painting tradition forged at the crossroads of Arab, Greek, and Latin influences. In 1974, the museum hosted Lebanon's first-ever exhibition of Islamic art<sup>3</sup> – conceived as a counterpart to the 1969 show – positioning the institution as a modern national museum and celebrating a layered iconography grounded in multiple heritages, at times perceived as oppositional, even irreconcilable. These inheritances – Melkite icons and the legacy of Islamic art – remain vital sources for contemporary creation. They resurface in the naïve painting of Khalil Zgaib, in the abstraction of Shafic Abboud, and in the erudite engravings of Mohammad El Rawas, where intertextuality and the layering of signs become a practice of synthesis. In a world where images are either venerated or destroyed; where their power fascinates as much as it unsettles, the modern Arab artist does not choose between reverence and irony, but rather sets images into motion, placing them in tension, to draw forth a new truth born of resonance.

<sup>2</sup> Etel Adnan, in Nadine Kassab (dir.), *Janine Rubeiz et Dar el Fan. Regards vers un patrimoine culturel*, Dar an Nahar, Beirut, 2003, p. 17.

<sup>3</sup> For a study of the Islamic art exhibition at the Sursock Museum, see Sarah Sabban, "Whither the Spiritual? Rethinking Secularism's Legacy in Post-Ottoman Art. *Imagining Lebanon with Islamic Art: The 1974 Exhibition at the Nicolas Sursock Museum*," in *Regards*, no. 28, 2022.

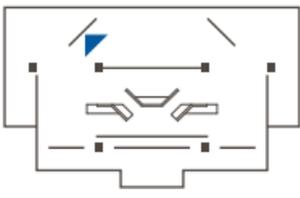


## COMMUNITY

A group of individuals forming a collective through shared participation. It may refer to a group brought together by common beliefs or practices, united under principles of coexistence. Artistic communities are often formed at the expense of other communities or groups of individuals – excluding or marginalizing different voices in the process.

In the vibrant Beirut of the 1960s and 1970s, art was not confined to studios or museums. It unfolded within a collective fabric of gathering spaces, reflection, and debate. The Horseshoe and Dar el-Fan emerged as emblematic sites – at once sanctuaries and catalysts for artists in search of meaning, commitment, and identity. The Horseshoe, the iconic café founded in 1959 by Munah Dabaghi, was inspired by Parisian pavement cafés. Located on Hamra Street – with its two open façades and proximity to Beirut’s cinemas and theaters – it quickly became a crossroads for the city’s literary and artistic scenes, and a place of belonging for a creative community. Founded in 1967 by Janine Rubeiz, Dar el-Fan was much more than an exhibition space. In the wake of the 1967 Naksa, amid anti-colonial struggles, Third World solidarities, and the hopes of an Arab renaissance, Dar el-Fan emerged as a space for the production and circulation of ideas. It championed a politically engaged (*multazim*<sup>4</sup>) artistic expression, deeply attuned to the tensions of its time. Through lectures, readings, and performances, it brought together visual artists, poets, thinkers, and activists. Its governance reflected the ideals it upheld: a communal model of shared ownership among its stakeholders.

Even before public institutions acknowledged their significance, these private or informal initiatives fostered the emergence of an autonomous artistic scene – one deeply intertwined with the political and aesthetic urgencies of its era. Neither space survived the Lebanese Civil War: the Horseshoe, bombed several times, closed its doors in 1978; Dar el-Fan had already shuttered in 1976, following Henri Ghorayeb’s final concert in its garden.



## UNITY

The quality of being or forming a single entity; the condition of constituting a substantial and coherent whole. The related verb “to unify” refers to the act of bringing together – people or a country – into a state of unity. It implies the effort to foster cohesion and to merge into a greater whole.

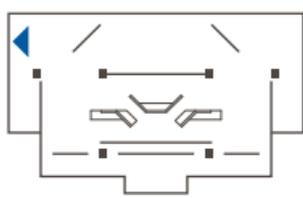
Long before the imposing bronze giants that tower over the Martyrs’ Square in Beirut today, there stood a quiet yet powerful work: the first Martyrs’ Memorial, sculpted in 1930 by Youssef Hoyeck, a pioneer of modern Lebanese art. Following an act of vandalism in 1948 the monument was removed from its original site, and is now preserved and displayed on the esplanade of the Sursock Museum. It remains the first artwork to embody a national narrative in Lebanon – a manifesto of unity in a country in search of identity.

The commemoration of those hanged on 6 May 1916 – victims of Ottoman repression, executed in what was then known as the Place des Canons, a square whose name changed over time – was a national project. The martyrdom of Sunni, Shiite, Maronite, and Orthodox communities – a shared sacrifice – laid the foundation for a

<sup>4</sup> The concept of *iltizām* (engagement), originally articulated by the Egyptian novelist Taha Hussein, is re-examined and developed by Flavia Elena Malusardi in “La politique culturelle engagée du Beyrouth mondialisé des années 1960 : Dar el-Fan et la fabrique d’une identité nationale,” *Biens Symboliques / Symbolic Goods: Revue de sciences sociales sur les arts, la culture et les idées*, no. 15, 2024. Published online March 26, 2025; accessed March 28, 2025.

collective memory. To embody this, the sculptor Youssef Hoyeck, trained in Rodin's atelier in Paris, chose two female figures carved from the yellow limestone of the Lebanese mountains, their arms reaching toward one another, joined around a central urn<sup>5</sup>. One veiled according to Muslim custom, the other coiffed in urban Christian style, the two figures carried a powerful symbolic charge and stylistic modernity: the image of a nation becoming mother, inscribed within a newly imagined iconography of the Pietà.

The iconic status of the Martyrs' Memorial reached its height when the sculpture itself was vandalized on 9 September 1948. A man, armed with a hammer, enacted – literally – the critique found in a poem by Fouad Suleiman entitled *Sanam* ("Idol"): Hoyeck's memorial no longer sufficed to embody the heroism the moment demanded. Removed from the public square in the years that followed – before reappearing at the Sursock Museum in 2001 – the vacant site became the locus for the forging of a new icon in 1952. This new monument was expected to speak to all, to embody heroism, virility, modernity. In 1957, it was ultimately the Italian sculptor Marino Mazzacurati who was commissioned to erect the statue that stands today, with its torch-bearing giants – figures of national liberation. The story of the martyrs of 1916 is now canonized in school textbooks.



### ABSORPTION

In the seventeenth century, the French term *absorbement* referred to the state of a soul entirely immersed in contemplation – a profound mental state in which senses (especially sight and hearing) are intensely engaged. The term was brought into the realm of visual arts by theorist Michael Fried: “The painting had to captivate the viewer’s attention, bring them to a halt, and hold them, spellbound, unable to move.”<sup>6</sup>

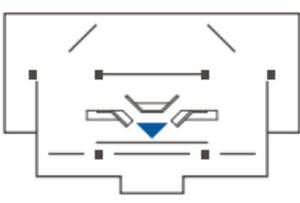
Although Stelio Scamanga inaugurated a series of paintings titled *Icons* in 1988, his exploration of the theme began much earlier – with his 1964 manifesto, where light held a central place. Far from being a mere aesthetic or decorative device, light in Scamanga's work carries symbolic and spiritual weight: it is the very substance of revelation, the vector of an absolute space that transcends the sensory world<sup>7</sup>. Though abstract and devoid of religious figuration, Scamanga's paintings are deeply rooted in the conceptual lineage of the icon. Light functions as a force of *absorbement* – in the sense described by Michael Fried – drawing in and holding the viewer's gaze in a state akin to mystical contemplation.

This approach resonates with a broader current of Eastern abstraction that runs through the Arab world. While Western abstraction often positioned itself as a rupture from figuration, for many Arab artists, it became a space for identity-driven exploration. Like Farid Belkahlia in Morocco or Shakir Hassan al-Said in Iraq, Scamanga – while developing a distinct visual language – took part in a movement of *ta'sîl*: a return to origins, a re-rooting of the pictorial language in Arab culture. It is less about mimicking European avant-gardes inasmuch as it is about drawing from rhythms, palettes, and luminous intensities particular to the Orient. Through an abstraction imbued with spirituality, memory, and implicit symbols, these artists forged an alternative modernity – rooted yet expansive.

<sup>5</sup> For a detailed description of Youssef Hoyeck's Martyrs' Memorial, see: Lucia Volk, *Memorials and Martyrs in Modern Lebanon*, Indiana University Press, 2010; and César Nammour, *An nahat fi lubnan / La sculpture au Liban*, Beirut, Édition des Beaux-Arts, 1990.

<sup>6</sup> Michael Fried, *La place du spectateur. Esthétique et origines de la peinture moderne*, Gallimard, Folio Essais, 1990, p. 130.

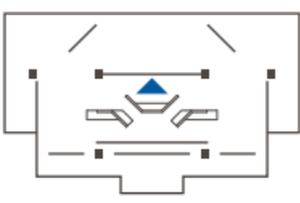
<sup>7</sup> Joseph Tarrab, *Stelio Scamanga, La mémoire du temps qui passe. Parcours 1954–2004*, “Les icônes de Scamanga, attracteurs étranges,” self-published, 2015, p. 80.



## CIRCULATION

The act of moving, of coming and going, which implies a return to the point of origin. In biology, the term *circulation* refers to the series of transformations undergone by the chemical molecules that constitute the essence of the living cell (Bergson, *Creative Evolution*, 1907). One may assume that artists in circulation undergo comparable transformations.

Throughout the twentieth century, Paris held a privileged status as a destination for artistic study. As a site of academic training, a crossroads of avant-garde movements, and a locus of international recognition, the French capital represented a promise for Arab artists. While some chose to rely on their innate talent without formal schooling, many felt compelled to engage with established institutions – the *École des Beaux-Arts*, the *Académie de la Grande Chaumière* – or to align with artistic movements such as Fauvism, Cubism, Surrealism, or Lyrical Abstraction. This formative journey to Paris was often made possible through the efforts of cultural intermediaries. The role of Zalfa Chamoun, First Lady of Lebanon from 1952 to 1958, was pivotal in this regard. A painter in her own right, an enlightened patron of the arts, and a driving force in Lebanon's cultural emancipation, she enabled a generation of Lebanese artists to study in France. Under her patronage, scholarships were awarded to artists such as Michel Basbous, Chafic Abboud, Elie Kanaan, Yvette Sargologo (Achkar), Mouni Najem, Said Akl, Farid Aouad, and Stelio Scamanga<sup>8</sup>. Henri Seyrig, then director of the *Institut français d'archéologie du Proche-Orient*, was also a strong advocate for the education of young Lebanese artists, actively supporting connections with the American University of Beirut and helping to secure study grants for Paris. Upon their return to Beirut, many artists organized under the banner of the Lebanese Association of Artists, Painters and Sculptors (LAAPS), officially registered in 1957. Through this association, they campaigned for greater visibility and mutual recognition on the national scene, at a time when the juries of major salons remained largely composed of Western arbiters. Beyond Paris, other cities – Rome, New York, and various locations in California – also became sites of artistic development. Artists such as Saliba Douaihy, Huguette Caland, Helen Khal, Farid Haddad, Amin el Bacha, and Jamil Molaeb chose to broaden their horizons elsewhere, transforming Arab modernity into a fertile ground for experimentation and fluid circulation.



## MODEL

An object, figure, or person whose characteristics or qualities serve as a reference for imitation or reproduction. In the fine arts, a model may refer to the image the artist wishes to depict or to the form they intend to reproduce or shape. The presence of a model implies an audience – and, by extension, the notion of an image meant to be multiplied.

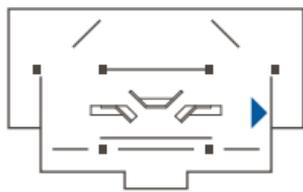
In 1938, at just thirteen years old, Maryam Khairo was discovered by painter César Gemayel, who quickly elevated her to the role of muse. Before him, artists such as Habib Srouf and Khalil Saleeby had painted female figures based on their wives or anonymous sitters. With Maryam, however, Gemayel recognized modeling as a profession and, for the first time in Lebanon, deliberately introduced the academic female nude into artistic education. When the Lebanese Academy of Fine Arts (ALBA) was founded in 1943 by Alexis Boutros – with Gemayel playing

<sup>8</sup> The list of artists who received study grants was provided by Laure Ghorayeb in 2017 during an interview with Yasmine Chemali. The mention of Michel Basbous, however, appears in Maha Sultan, *L'art au Liban*, Kutub Publishing, Beirut, 2019, p. 84.

an active role – Maryam became the official model for the nude drawing class. From 5 to 8 p.m. every evening she posed for generations of artists including Farid Aouad, Michel Basbous, Yvette Achkar, Helen Khal<sup>9</sup>, George Guv, Mounir Eido, Rafic Charaf, Halim Jurdak, Pierre Sadek, and Hussein Madi.

“I hesitated a lot before sitting nude in front of César Gemayel. I felt ashamed at first. I was more confident when his friend, Madame Pierrette Hayek, was present at the sessions. My body wasn’t fully developed – I was only sixteen. A few years later, César encouraged me to become a model for the painters and students of the Academy. Often, while painting me, he would say: ‘You grow more beautiful and colorful – you will enter history.’” –*Maryam Khairo*

In parallel with her work at ALBA, Maryam continued to pose for Gemayel until his death in 1958. She also occasionally modeled for Saliba Douaihy, Georges Cyr, and Youssef Hoyeck, while being invited by the Lebanese University, the American University of Beirut, and the Junior College. Alongside her, other models took on the role – among them, Micheline Daouk and Renée Deek. Yet it is the image of Maryam Khairo – an icon of painted femininity – that endures across styles and generations, from Gemayel’s naturalism to the sensual abstraction of Huguette Caland, who herself transformed the representation of the body into a space for freedom and emancipation.



#### LANDMARK

A mark, sign, or familiar element within a larger whole that signals or helps locate a point, a place, or a position. The cone – primitive and archetypal form of the mountain’s representation – adheres to the geometric principle of a surface whose generatrices converge at a fixed point: the summit. From there, transfiguration – the ultimate and absolute transformation – may take place.

Axis of the world, *axis mundi*, a pillar between Heaven and Earth – the mountain stands as a bridge between the profane and the sacred. From the Mesopotamian ziggurats to the romantic landscapes of the West, it embodies a tension between matter and myth, between body and symbol. It becomes a marker, a threshold, an image. Here, three approaches – three narratives – explore what makes an icon. Etel Adnan painted Mount Tamalpais tirelessly, as seen from the window of her home in Sausalito, California. For her, it became an intimate presence – a language of forms and colors. Tamalpais turned into a beloved being, an idea, the very essence of painting. More than a motif, it became a revelation. In her work, the mountain is a cosmic body – alive, manifold. Nadim Asfar, in turn, photographs Mount Hermon (Lebanon) with insistence and patience. For him, the Lebanese mountain is both a place of refuge during war and a terrain of legends. A national symbol – said to be the site of Christ’s transfiguration – Mount Hermon becomes a space of lived experience, moving against the grain of postcard imagery. Through walking, observing, and recording, he deconstructs visual clichés and creates his own icon: a mountain that is embodied, luminous, and layered with history. Gilbert Hage turns his lens to Mount Ararat (Armenia), a referential mountain whose image often inhabits the intimate sphere of daily life – alongside Orthodox icons or family heirlooms. A mythical silhouette for the Armenian community, the mountain becomes popular icon, reproduced and circulated to the point of near-disembodiment.

<sup>9</sup> In *The Woman Artist in Lebanon*, a booklet published by the Institute for Women’s Studies in the Arab World, Beirut University College, 1975–76, Helen Khal extensively discusses the figure of Maryam Khairo. Regarding Maryam, see also: Maha Sultan, *op. cit.*, p. 185; Sylvia Naef, *À la recherche de la modernité arabe: L’évolution des arts plastiques en Égypte, au Liban et en Irak*, éditions Slatkine, Geneva, 1996, p. 157; Victor Hakim, “Le modèle Mariam vu par César Gemayel et Georges Cyr,” *La Revue du Liban*, 1972; Mariam Chakhtoura, “Modèle à l’ALBA depuis 46 ans. Maryam, l’égérie de César Gemayel égrène ses souvenirs,” *L’Orient-Le Jour*, August 22, 1983; and especially the Arabic-language book by Nadia Nammar, *حكاية جسد – Hikayat Jassad*, Dar an-Nahar, 2001.

Between mental image and pictorial or photographic vision, the mountain becomes both a universal and personal icon – an object of collective recognition and intimate appropriation. What remains once the mountain's recognizable form has vanished? A substance, a vertical thrust, a memory, an intention – dreams and emotional resonance; a landscape no longer as backdrop, but as anchoring ground; a bond with others, shaped by gazes and imagination.

***The exhibition continues on the first floor, in The Fouad Debbas Collection Gallery.***

#### **EMBLEM**

A representation of a figure bearing a specific symbolic value; the result of a particular act of creation. An emblem is conventionally chosen to embody a typical image or an aspect of identity, and may also be understood as an allegory.

#### **DIFFUSION**

A system for spreading images to a wide audience, through artisanal or industrial means. From the 1680s onward, the reproducible and serial nature of photography enabled its mass diffusion through multiple prints, ink-based mechanical processes, and later, through publication in printed books. The dissemination of photographs is closely tied to the rise of tourism.

A majestic tree rooted in both land and imagination, the Cedar of Lebanon far exceeds its botanical essence. A national symbol and a recurring motif in the country's visual history, it embodies a form of self-evident identity. Appearing on the flag, currency, stamps, and postcards, the cedar has become a collective totem – laden with emotion, narrative, and projection. It is at once emblem, landmark, and object of fantasy. In the lyrical verses of Charles Corm, published in 1934 in *La Montagne inspirée*, the cedar is exalted as a mythic, near-biblical being (Ezekiel 31<sup>10</sup>): a guardian-tree nourished by rivers, where nations find shelter under its branches. It becomes an idealized reflection of Lebanon itself – elevated, fertile, protective, and infinitely ancient.

But this symbol is not merely literary. It takes form through a prolific popular iconography, particularly in the 1930s, when artists multiplied depictions of the tree to serve the nascent state. Philippe Mourani made the cedar – alongside the ruins of Baalbek – a recurring pictorial subject, notably on postage stamps. Reproducible, archetypal, and a vehicle of national pride and popular identification, the cedar finds its counterpart in Palestine in the image of the cactus. Nineteenth-century photographers – mostly Western – also contributed to this visual mythification. Their photographs, reproduced and circulated in travel albums, postcards, and stereoscopic views, fixed the image of the solitary, monumental cedar – or of forests defying the skyline. It is no surprise, then, that local artists embraced the emblem. Khalil Zgaib integrated the cedar – alongside myriad elements of daily life – into his genre scenes and history paintings. Simone Baltaxé, for her part, turned to tapestry to magnify the cedar as an object of contemplation, fantasy, and collective memory.

Like venerated and replicated icons, the cedar – reproduced across all media – becomes a familiar decorative element, nearly domesticated, yet never stripped of its symbolic aura.

<sup>10</sup> Charles Corm, *La montagne inspirée, Chansons de gestes*, Édition de la Revue Phénicienne, Beirut, 1934.

"...Here is a cedar of Lebanon; its branches were beautiful, its foliage dense, its trunk tall, and its top rose amid thick boughs. The waters had made it grow, the deep had raised it high; rivers flowed around the place where it was planted, and sent their channels to all the trees of the field. Its branches multiplied; its boughs spread wide, nourished by the abundance of water. All the birds of the sky nested in its branches, all the beasts of the field gave birth beneath its boughs, and many nations dwelled in its shade. It was beautiful in its grandeur, in the breadth of its branches, for its roots reached into abundant waters. The cedars in the garden of God could not surpass it; no tree in the garden of God could compare to its beauty." – *Ezekiel 31*

**Curated by:** Yasmine Chemali

**Scenography:** Atelier Meem Noon in collaboration with Jacques Abou Khaled

**Construction and painting:** BETABAT and MESP

**Exhibition graphics:** Mind the gap

**Lighting design:** Joe Nacouzi

**Film and audio edits:** Mohamed Choucair

**Research and texts:** Yasmine Chemali

**Captions:** Ashraf Osman

**Translation:** 180 sunsets

**Text editing:** Bruno Barmaki and Dima Hamadeh

**Transport:** Capit Logistics

**Artwork restoration:** Kerstin Khalife; Caroline Gelot; and Naya Abou Rizk

**Framing:** Coin d'art

**Signage:** Prints Garage

**Artworks lenders:** Ministry of Culture, under the care of BeMA; Ramzi and Saeda Dalloul Art Foundation; Saradar Collection; Saleh Barakat Gallery; Sfeir Semler Gallery Beirut / Hamburg; Fondation Audi; César and Mireille Nammour Collection; Claude and France Lemand Collection; Farouk Abillama Collection; Joseph and Aline Faloughi; Karma Dabaghi; Naji and Hoda Skaff; Pierre Caland Collection; Abed Al Kadiri; Private Collection Beirut; Samir and Rosine Sursock Collection, Beirut; and Jamil Molaeb Museum

**Archives lenders:** American University of Beirut; University Libraries, Archives and Special Collections; Abboudi Abou Jaoudé Archives; ALBA Archives; Shafic Abboud Archives; Pierre Sadek Foundation; and Mazen Kerbaj

**Special thanks to:** Nadine Begdache; Ashraf Osman; Flavia Malusardi; Kirsten Scheid; Clémence Cottard-Hachem; Claude Lemand; Nadia Nammar; Fadi Yeni Turk; Samir Sayegh; and AMAR Foundation, for their courtesy and help

**Sursock Museum team:** Rowina Bou Harb, research and archives; Maya Nassif Mattar, project management; Malek Steif and Zaher Alameh, art handling; and Adel Khoury, technical support

#### **Main sponsors**

Bassam and Ghida Yammine Foundation

Marwan T. Assaf

Fonds de Dotation G. Corm

#### **In-kind donors**

